

Minutes from Showstoppers' Committee Meeting

26th November 2015, 5pm in 34/5003

Expected

SK – Sevan Keoshgerian (President)
BW – Ben Willcocks (Vice-President)
AB – Andy Banks (Secretary)
AM – Angry Morgan (Treasurer)
PJ – Phoebe Judd (Social Secretary)
JM – Jamie Martin (Development Officer)
JH – Jess Hector (Development Officer)
CH – Charlie House (Webmaster & Promotions Officer)
CL – Cat Lewis (Tours Officer)
LE – Lydia Edge (Ordinary Member)
DM – Danny McNamee (Ordinary Member)

Non-Committee Present

GT – Gem Tunley

Apologies & Absences

Munch Duty

Cat

Agenda

I. FRESHERS UPDATE

BW: It's intensive week now, yesterday they were putting lots of effort in from what I saw.

JH: *Smashing tables at Scoops too...*

BW: It's going well but it still needs to keep going well.

JH: I did costumes yesterday, which was successful! I think they get disheartened when things go wrong, but yesterday went well so it's all good.

Where is Jamie?

II. SMALL UPDATE

LE: Erm yeah, it's still a show, we're doing rehearsals and have a social next Monday. It'll be a sweet cute picnic games thing.

DM: One cast member told me about 10 minutes ago that Lydia looks nice today. It was Ben.

CH: Andy Banks has been turning up on time, which is good, and we're doing trailers and stuff tomorrow, but not releasing anything until after Footloose.

Jamie is here, but late. Bad Jammy of House Martini.

III. MAIN UPDATE

BW: We're still waiting on the scripts.

AB: MusicScope took the money out the account last week, we phoned them and all they said, again, was that we should have them this week.

BW: Phoebe, Ruthie and Gem are doing vocal and dancing workshops about technique. Kim and half of the cast are in Footloose, so we haven't had many rehearsals.

SK: Make sure Chorus Line doesn't fall behind because of Footloose.

AM: I haven't gone into rehearsals yet as they haven't had an "everyone there" rehearsal yet. Is the cast liaison supposed to be added to both groups, or just the cast group?

CL: It's not a hard and fast rule, but yeah.

AM: But it makes sense, as it means I can contact them easier.

Angry to be added to Chorus Line Production Team group.

IV. SUMMER PITCHES

Next Wednesday at 3pm

CL: So the main things I thought could benefit from changing, are 1) having someone to chair it, either Sev or someone randomly, who is in charge of steering conversation making sure the questions after the spoken pitch don't go round in circles. We also discussed about making spoken pitches 15 minutes long rather than 10, as most of the pitch teams we've seen haven't been able to cover everything in 10 minutes.

DM: When it's just 1 pitch team, it doesn't matter too much, but given we're expecting more than one, we should stick to time.

CL: I think, based on pitches brought to us over the past years, that no one should need more than 15 minutes. 2) Was how we deal with non-committee, and that we should be talking and discussing with them, rather than just asking questions. If we're making a decision for the society about the best show for a slot, we should be able to justify our opinions to the non-committee who do turn up.

DM: Are pitches minuted/recorded? If you could write down the questions or what non-committee said?

AB: I used to minute the entirety of every pitch but gave up, because there was almost nothing said that wasn't already in the written pitch, and it was lots of effort. Minuting questions is a good idea though, I shall do that.

LE: Is it worth having a rough limit of how long questions should be?

AM: You could have unlimited questions, but the chair will make sure to round it off at a sensible time, around 20 minutes or so.

SK: So we've come to 1) having someone chairing pitches, 2) don't limit the number of questions but be wary of time, 3) discuss with non-committee rather than just hear what they want to say then send them out, and 4) 15 minutes spoken pitches, rather than 10.

BW: We need to decide before we go in, if we have the prod team step out and wait outside, or tell them to go home and then email them with what we decided.

GT: For Into the Woods we had to wait for 40 minutes.

DM: There's not much we can actively do to make the process afterward shorter, I've noticed that we do sometimes go round in circles.

PJ: Is it worth having, with Nuffield pitches we did pros and cons on whiteboard, should we do that for pitches?

AM: For 24, do you remember we drew lists of pros and cons for each pitch, which really helped.

SK: So a structured discussion rather than individual views, which would be more visual/clear, so we wouldn't need to come back to it?

CL: Maybe it would benefit breaking it down into what makes a show, rather than just pros and cons.

SK: How about, rather than send out feedback straight away, we could send the decision first, then feedback later?

DM: It depends, as even if I were on a successful prod team, I'd like to hear what to do better straight away.

CL: A team who get a no would like to hear why too.

DM: Just adding, to make sure committee is prepared for the spoken pitch, to turn up to the spoken pitch having read the written pitch and prepared questions, to make sure they're more about "should I pass it or not?" rather than information they've already provided.

AM: Can we have a schedule as there's more than 1 pitch this time?

Ordinary Members will now chair Spoken Pitches. Spoken pitches will now be 15 minutes long, have unlimited questions within a set amount of time, and aim to involve more discussion with non-committee.

V. EDINBURGH

AM: Money-wise, I'm going to work out how an Edinburgh budget needs to look like, as last year there were so much unexpected costs we had to pay, C Venues, Hubbub, even sending off fundraised posters. There was even random rights money; I don't know how, but Dogfight was meant to be £1300 including deposit, but the invoice was for that on top of the deposit, and we didn't get the deposit back because there were pencil in the band scores.

GT: But there weren't any pencil in them, as I cleaned them all and sent them off myself?

AM: Ok, I'll chase them, I don't know what happened there.

GT: Robin sent the scripts back, but I rubbed the band scripts out.

SK: Cat, you had something to say?

CL: Basically, things have been a bit stressful because, for everyone who may be aware, I spent most of summer just gone trying to pass driving test without much success, and the problem is the next real opportunity I've got is next summer, and my parents aren't the kind of people who will let me go to Fringe if I am going to be trying to pass my test next summer, they will be expecting me to stay at home. Whatever happens, I am happy to put as much work into Tours Officer as you would want me to, and just because I can't promise to be at the festival doesn't mean I wouldn't put the work in. The issue is, what I'm saying it's a decision that we need to come to about whether I should be the acting Tours Officer if I can't be present for Edinburgh summer next year. I don't think there are hard and fast rules; as Tours Officer I would have a sub-committee who could presumably be up there, but it still needs to be decided.

DM: You'd have next year's tours officer too.

CL: That's true, and in full disclosure, I want to, but I can't promise I will be able to commit to the summer at the Fringe. That's not to say I couldn't do the work because I wasn't there, basically it depends on how much committee thinks the Tours Officer should be able to commit to July rehearsals and August in Scotland.

Cat out

Cat in

Yeah, we're keeping her!

CL: I would happily still do it from Harpingdon.

SK: So what you're saying, is up until you need to go drive, you're happy to do all the organising things and stuff?

CL: In essence, yes.

GT: Without sounding stupid, there will be another Tours Officer elected by then too, so it won't all be on you.

SK: Back to the sub-committee, I don't think there should be a sub-committee, because I don't think that they have anything to do.

CL: We've not had the handover yet....Sev....But I have some insight from the group last year, basically, should Sev and I have a proper handover?

YES. Sev, do a handover with Cat you silly numptys.

GT: Also, would the sub-committee depend on the number of shows you take up?

SK: I think it should be the Tours officer and the new Tours Officer

LE: We should treat it as a year by year basis, if Cat can't be in Edinburgh, then we can add someone else onto subcommittee too to help with the workload.

DM: Last year Sev and Mike did lovely presentation, is that something you and Ruthie could do for this year, Cat?

CL: Yep, we're meeting after my deadline today to arrange it.

AM: Can I ask if we can wait until after Christmas to see if we can afford it or not?

DM: And use the week before exams to decide on the date of pitches?

Angry will write up an Edinburgh budget template, and inquire as to why Weinberger claim that there was pencil in the band scores. Sev and Cat will FINALLY do a proper handover. The existence of the sub-committee will be revisited when we have an Edinburgh show, and more confirmation on Cat's situation. Edinburgh pitches and information meeting(s) will be announced and organised in the new year.

VI. FEEDBACK

Dogfight feedback has been put up, but Cooper remains on request-only.

GT: For feedback in general, like cast feedback for auditions, we gave a lot of feedback to a lot of different people but many didn't get it. Is there a way we can send audition feedback for individuals which goes through committee, not for them to read, but to send out from there, so it would not get lost/broken/blocked?

CH: I could make email separate bit for each show, ie. Footloose@susushowstoppers etc. for Chorus Line and the shows after it?

Charlie will help restructure the feedback form, with the questions worded more effectively, and made relevant to who is filling it in (eg. Cast member, band member, audience), in time for Jamie to use it for Footloose. He will also look into making separate feedback email accounts for each show, and whether it is practical or not.

VII. INDEPENDENT SHOWS

AB: We need to message Robbie and Aidan.

PJ: Can someone make a post on the group?

Sev will post that next Thursday, from 5pm onwards, we are holding an open discussion for anyone who wants to talk or get information about Independent Shows .

VIII. FUNDING APPLICATION

JM: For a half day workshop, Gecko want £250 plus travel, plus VAT, do we want to apply for it?

DM: For Comedy, we said we will ask members to pay £1 or 2 each, then SUSU cover the other half.

JM: Wait, £250 plus VAT = £300 total plus transport, but because we got £80 for Orpheus, and that didn't happen because they couldn't do it, we could put that £80 towards it. Footloose aren't applying for NSDF either, so we could use that money too. There's also two A4 sides of requirements we would have to fill at.

Sev, Andy and Ben to do their funding application sections for 3pm tomorrow. When Gecko is confirmed, Jamie will cap it to around 20 people, and charge however much each for the day.

IX. TREASURER UPDATE

AM: We still have money, kind of, but it's still not fine, did you all see the email? Me and Sev got an email today(which Sev hasn't read), saying that we've got money that we owe SUSU, and that we have to arrange a meeting with them to plan how we are going to pay them back, but I've already done that with Charlotte Cloud, so I'm gonna go have a meeting for that.

DM: I don't want to panic anyone, but Aidan was being helped by a RAG person with Comedy's funding, and he advised us to get our payments into SUSU in by the time they consider our funding applications, so we might want to bare that in mind.

AB: How much do we actually have in the bank?

AM: In the bank, we have £2500, about £300 I have in cash at home, but Dogfight rights still need to be paid, so I either have to pay for Dogfight or radio mics, which is why I haven't done any big payments at the moment. It should be fine after Footloose, as we'll get a load of money back in, in ticket sales from Footloose.

Angry will meet with Charlotte Cloud to discuss the money we owe SUSU, and wait on Footloose money before making big transactions.

X. DEVELOPMENT & WORKSHOPS UPDATE

CL: Well done on cabaret guys, congratulations.

JH: It actually was so much better than we thought it would be!

JM: Well done Charlie too, for the videos and photos.

JM: Gem, do you want to give a vocal technique workshop in the new year, as people in Chorus Line really liked it?

HALF 2 WORKSHOPS WEDNESDAY, STILL FORTNIGHTLY FOR NOW, PUBLICISE AT START OF NEXT WEEK

JM: Me and Jess talked about when to do another cabaret, one in February, then one in April/May. There was talk about us liaising with new Development officers. If we want to keep to 3, we should do one in mid/late February, then one after exams.

CL: There wasn't much of a presence about it on Facebook and getting people in, but it was really good and the performances were so much fun, we shouldn't be so embarrassed to push it and publicise it, like we would with a normal show.

JH: I'll start looking into when I can book the Bridge in mid to late February now.

Workshops will now be at 2.30 on Wednesdays every fortnight, aiming to get them up and running for the new year. There will be 2 more cabarets this year, one around February, and one after exams. We shall publicise cabaret more.

XI. WEB, PROMOTIONS & TECH UPDATE

CH: The website is now fixed, as SUSU broke it. All the videos on Facebook have over 100 views on YouTube, with about 600 on the Footloose trailer, which has made £800-900 in ticket reservations so far. Me and Angry initially agreed that the ticket booking form was gonna be a Treasurer job, but it hasn't panned out like that, so now it's a Webmaster job.

Lots of computer talk and stuff that I [Andy] don't understand...

CH: I've moved it from my account to the Webmaster account, it's a coding-based ticket form so it makes sense.

AB x 3

CH: Footloose are now sorted, as SUSU have bought 2 speakers, 1 of which will go to Footloose. I've also made event pages on the website for the 3 cabarets we've done so far.

XII. SOCIAL UPDATE

PJ: For Assassins, I need to pin Ieuan down and sort that out. I have just bought wine for Christmas Ball, 14 bottles in total. Table plans are horrible! Why? Cops and Robbers is happening tonight, so please come. We now only have 1 extra ticket for the ball, which was Michael Smith's, but they cannot refund it, so unless he can sell it to somebody, he won't get the money back. Non-dining, I've got a couple of people paying me tonight, 6 altogether. If they all pay me I will have just enough, not including the cabaret money.

AM: Can you work out what cabaret made/cost?

JH: Trini said £90 + VAT, due to the tech and staff costs.

CH: I'd query that, I will query that.

PJ: In that case I might be in trouble, as I bought the wine thinking I might get something from cabaret, so I might be £35 over budget. Is everyone happy for me to get someone to do the wine game in Footloose show week?

JH: I think Harry would do that, I'll sort it out and talk to the team.

PJ: Also, does anyone want a trip to the Winchester Christmas market? During the day?

Phoebe will "pin Ieuan down" to sort out the game of Assassins. She will also continue doing her awesome stuff with the ball preparations, and make a poll on the facebook group for a potential visit to the Winchester Christmas markets. Charlie will query about the cabaret costs.

XIII. ORDINARY UPDATE

DM: You know that feedback we got when we were first elected, we could we do a mid-term review of it, and see what we could change?

Danny and Lydia will do a mid-term review of last year's society feedback, and see how we are doing.

XIV. A.O.B.

JM: Yes, we need an up-to-date production team interest document.

CH: I've done it, I just haven't published it yet

Andy will delete his interest Google doc off the Showstoppers group, and Charlie will publish the new official one.

JM: I've been talking to some potential producers as part of team for summer, and the constant thing is people can't afford to pay for producer jobs.

We need to make it clear that Angry/Showstoppers pay the receipts and invoices as soon as they are given them, that individual producers' monetary situations don't have to be a deciding factor in whether they can take on that role. We shall endeavour to do a Producing workshop at some point.

JM: I've signed up for the Health and Safety session in January.

GT: So basically, I did a thing, where I was speaking to Georgia about information about room bookings and which bookings we had when, as for whatever reason that wasn't passed from committee to the prod team. So I went to Georgia, who said committee should have it, but I've now done it for Chorus Line and Summer Show, which I've sent to Angry, except for intensive week, because you'll need full day bookings rather than the evening ones.

SWEAR TALLY

Andy Banks x 3

